DOCUMENT RESUME

ED 188 209 CS 205 635

AUTHOR Fisher, Harold A.; Westley, Bruce H., Ed.
TITLE The EBU: Model for Regional Cooperation in Broadcasting. Journalism Monographs No. 68.
INSTITUTION Association for Education in Journalism.
PUB DATE May 80
NOTE 41p.
AVAILABLE FROM AEJ Publications Manager, School of Journalism, University of Minnesota, Minneapolis, MN 55455 ($2.50)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Broadcast Industry; *Cooperation; Cooperative Programs; Foreign Countries; *International Relations; *Models; Networks; Radio; Television
IDENTIFIERS *European Broadcasting Union

ABSTRACT

Identifying the European Broadcasting Union (EBU) as the most important, successful, and effectively operative of all regional broadcasting associations, this monograph offers the EBU as a model for the development of international cooperation in broadcasting in other parts of the world. Various sections of the monograph discuss the conditions giving rise to the EBU, its goals and structure, its operations, and its relationships with other national and international broadcasting organizations such as Intervision in eastern Europe, the Spanish Television Authority, the Arab States Broadcasting Union, and the Asia-Pacific Broadcasting Union. (FL)

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ED188209

Journalism Mo nographs No. 68, May 1980

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The EBU: Model for Regional Cooperati n in Broadcasting

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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Bruce H Westley, Editor

CS 205 635

There appears to be widespread agreement among political leaders, social scientists and communications scholars with Gerhard Mally's observation that "interdependence has emerged as the dominant characteristic of the contemporary international system."[1] The former United States Ambassador to the United Nations, Daniel Moynihan, termed interdependence "the main element of a new consciousness of a world society."[2] Former Secretary of State Henry Kissinger urged members of the United Nations to "come to grips with the fact of our interdependence."[3] And President Carter has seemed to treat mutual dependence as a virtually established condition, telling the Agency for International Communication, "as the world becomes more and more independent, mutual understanding becomes increasingly vital."[4]

Today interdependence flourishes on both global and regional levels. The communications media have contributed significantly both to its development as a phenomenon and its dynamism, which "generates and multiplies linkages among nations, thereby resulting in greater vulnerability to external disturbances and increasing sensitivity to the needs of other nations."[5]

Early in their history, broadcasters recognized the need and value of close international cooperation. Although broadcasting organizations were formed out of national entities, the very nature of radio waves, which transcend national boundaries, made international cooperation imperative. In fact, "international arrangements and regulations have been necessary both to ensure satisfactory national telecommunications services and to make international communications possible."[6]

Broadcasters also discovered early that program materials and news reports from abroad enriched their program fare. Again, cooperation was the key.

Rydbeck and Ploman add other imperatives for international collaboration: " . . . the similarity of the problems arising from the operation of broadcasting services in different countries, . . . the

complexity and interdependence of the problems posed from the technical, artistic and legal points of view, . . . the need for consultation and cooperation on the policy-making and administrative levels. . . . "[7] The need for interdependence has led to the formation of international associations whose activities span all aspects of broadcasting, thus far regional in scope. Although Dizard indicates that "A number of proposals for the world television network organizations have been put forward in recent years,"[8] development of a world body does not appear imminent. Geographical distances, language and cultural differences, varying political philosophies and the uneven development of national broadcasting organizations will probably defer formation of a global system for some time. A world system can become fully viable only after an efficient worldwide network of satellite and surface connections has been established and its uses agreed upon internationally. Meanwhile the birth of a world broadcasting network "may depend largely on the pace of regional network developments."[9]

The most important, successful and effectively operative of all regional broadcasting associations is the European Broadcasting Union (EBU). In it, over a period of 30 years, broadcast organizations in Europe and the Mediterranean area have demonstrated the opportunities and benefits—and pitfalls—of international cooperation.

Since international cooperation among broadcasters in other geographical regions has not developed as fully as in the EBU, the latter has the lead in experience. Because of its head start and success to date, the thesis maintained here is that the EBU provides a suggestive and useful model for the development of international cooperation in broadcasting in other parts of the world.

The EBU and its television arm, Eurovision, are frequently confused or equated. Green, for example, treats Eurovision almost as if it were the sole operation of the EBU.[10] Sherman and Ruby, in concentrating on Eurovision's news exchange, exclude mention of the other EBU activities.[11] Among others, Dizard tends to treat the EBU and Eurovision as separate entities.[12] In reality, Eurovision is an integral operation within the EBU, or, as Emery puts it, the EBU's "best-known activity."[13] Thus, while a balance must be maintained between Eurovision and EBU's other activities, television's increasing role in international communications demands that special at-

tention be paid to Eruovision.

If the EBU is to be perceived as a model for regional media cooperation, the conditions giving rise to the EBU, its goals and its structure, its operations and its relationships with national and other international broadcasting organizations should be considered as elements of the model. However no attempt is made here to apply the model elsewhere.

Conditions Giving Rise to the EBU

To understand the conditions which led to the formation of the EBU, one must go back to the post-World War I period. In Europe, geographical proximities, economic conditions and cultural similarity despite lingual and political differences, combined with the international nature of radio wave propagation and the desirability of program exchange, led to the early development of a regional cooperative broadcasting organization. Consequently, the International Broadcasting Union (IBU) was formed in 1925. Within the IBU, nearly all European countries developed and improved patterns of mutually beneficial cooperation. With the start of World War II, first Germany and later Italy dropped out in the late 1930s. When the British Broadcasting Corporation (BBC) resigned in 1941, the IBU became dormant.[14]

In 1946, the Belgian broadcasting organization convened a meeting of countries (including the U.S.S.R.) interested in international cooperation in broadcasting. Those discussions resulted in the formation of the International Broadcasting Organization (IBO), better known by its French title, Organization Internationale de Radiodiffusion (OIR). The new body was set up primarily to expedite radio program exchanges, but by 1948 it was considering a program clearinghouse for television exchanges.[15]

The IBU continued to exist, and for a few years, European broadcast organizations could belong either to the IBU or to the OIR or both. The BBC joined neither. Then, as Cold War tensions built, it became apparent that the U.S.S.R. and her eastern European satellites wanted to use the OIR for propaganda purposes. The BBC thwarted an attempt in 1949 to merge the two bodies by placing conditions on its membership, and the conference broke up without accomplishing its goal. Subsequently, on January 1, 1950,

all western European broadcasting organizations except Finland resigned from the OIR, which then moved its headquarters to Prague to become the eastern bloc's international broadcasting body.[16]

A month later, the BBC called western bloc broadcasters to a "European Broadcasting Conference" in Torquay, England. Within a few days, "the accredited representatives of the main broadcasting bodies of 23 countries had formed a new international association called the European Broadcasting Union (EBU)."[17]

But the EBU was not without its birth pangs. For over a decade, members debated the propriety of the name. Article III of the EBU Statutes stipulated that active members must belong to a country situated in the European Broadcasting Area as defined by the European Broadcasting Convention and, in addition, be a member of the International Broadcasting Union. That area included the North African and Middle Eastern countries bordering on the Mediterranean, plus Jordan. Some EBU members concluded that mentioning "Europe" in the name either would erect an obstacle to organizations from other continents becoming associate members or would slow the evolution of the Union into a worldwide association. However, in a 1962 General Assembly vote, EBU members decided against a name change, an action which eventually served to encourage the development of other regional organizations.[18]

A second early disagreement developed over program exchange procedures. From the start, all members agreed in principle that the EBU should act as a "program clearinghouse," with responsibility for exchanges of live and filmed programs throughout Europe. But France, arguing that there were no legal precedents, wanted to begin cautiously, with bilateral-only exchanges, a posture that threatened to stymie all EBU activity. However, early bilateral BBC French exchanges soon gave France more confidence, and in 1951 the EBU Administrative Council set up a study group to examine the possibilities of establishing an experimental program-exchange system.[19]

A third problem arose in 1950 with the initial exchange of television programs between France and Great Britain. The two systems were technically incompatible: British television operating on 405 sweep lines and the French system with 819 lines. As a result, early transmissions ranged from unclear to indecipherable. But, by 1952, technicians had developed a system for instantaneous sweep line

conversion that paved the way to world-wide linkage of programs from different systems.

EBU's Goals and Objectives

At its organizational meeting, the EBU adopted as its primary goal "the promotion of international cooperation in the field of broadcasting."[20] Article II of the "statutes of the European Broadcasting Union" drawn up at that initial meeting states the organization's principal aims as:

> (1) to support in every domain the interests of broadcasting organizations and to establish relations with other broadcasting organizations or groups of such organizations;
>
> (2) to promote and coordinate the study of all questions relating to broadcasting, and to ensure the exchange of information on all matters of general interest to broadcasting services;
>
> (3) to promote and to take all measures designed to assist the development of broadcasting in all its forms;
>
> (4) to seek the solution, by means of international cooperation, of any differences that may arise; and
>
> (5) to use its best endeavours to ensure that all of its members respect the provisions of international agreements relating to all aspects of broadcasting."[21]

Article II makes it clear the EBU is to be a non-commercial, non-governmental international organization.

The Union's present Secretary General, Mr. Régis de Kalbermatten, points out that these purposes "make the EBU basically a planning and coordinating organization"[22] to handle administrative, technical, operational, programming, research and legal activities related to international broadcasting.

Organizational Structure

Membership. Broadcasting organizations may be members of the EBU if they are also members of the International Telecommunications Union (ITU), if they produce and hold responsibility for programs broadcast over one or more permanent transmitters and if their service is of "national character."[23] According to Mr. de Kalbermatten, to qualify as a service of national character, a member "must be a broadcasting organization which covers the country in which it is located and must be of national importance."[24]

There are three classes of membership in the EBU: active, supplementary active and associate. Since the EBU was designed primarily to provide for European cooperation in broadcasting, *active* member broadcasting organizations must come from the countries of Europe and those bordering the Mediterranean, i.e. the "European Broadcasting Area."[25] An active member enjoys full membership rights, including voting privileges, at the General Assembly and representation on the Administrative Council. There may be only two actives per country within the area, an arrangement that serves to keep the countries with larger populations and more broadcasting organizations from dominating the Union. At present, active membership includes western European organizations, six from Arab countries, Israel and one Communist-oriented nation, Yugoslavia. Finland and Algeria are members of both EBU and its eastern counterpart, OIRT.

When there are more than two broadcast organizations from a country in the European Broadcasting Area which wish to join the EBU, the country itself must decide which two shall represent it. The additional organizations may then be admitted to the EBU as *supplementary active* members with limited privileges. France, for example, has five broadcasting organizations which qualify for active membership. Consequently, that nation has chosen one organization to be a permanent regular active while the other four rotate into active status every two years. Thus, each spends six years as a supplementary active and two as full active.

Broadcast organizations outside the European continent but within the European Broadcasting Area and those outside the area may become *associate* members of the EBU. Associates enjoy all the rights and privileges accorded actives except the right to vote and to be elected to the Union's statutory functions.

As of September, 1979, there were 35 active members in 31 countries, 4 supplementary active and 67 associate members in 46 countries. Twenty-two of the associates (about 30 percent) are located in the western hemisphere, among them two Mexican, three Canadian and six U.S. broadcasting groups. The last includes the three major networks, the Corporation for Public Broadcasting, the Public Broadcasting Service and National Public Radio.

The main bodies of the EBU include the General Assembly, the Administrative Council, four permanent advisory committees and the permanent services.

The General Assembly. The sup
General Assembly, meets annually or
one-third of the actives. All member
ings, but only actives may vote. The
strative Council decisions, EBU acc
plans for EBU activities. It elects its o
of the Administrative Council. It fi
members. Elected General Assembly
and two vice presidents. The secreta
iate.[27]

The Administrative Council. Fifte
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tive Council. One seat is always res
maining 14 are "free," being elected b
eral Assembly for two-year terms. B
Five"—England, West Germany, Ital
the heaviest subscription fees—are al
cil, and the remaining active memb
Formerly, only one member from e
council, but it is now possible to el
broadcast organizations in one countr

The council has the power to act o
bly between meetings. In addition, it
sembly, handles membership admis
dures, recommends the establishmen
acts upon committee reports and d
EBU activities and proposed budgets.
study groups drawn from member bo
lems and advise the council. In 1979
union's statutes, the EBU's future d
technical assistance for broadcast org
tries and other regional broadcasti
standardization of broadcasting stati
and financial matters.[29]

Because many nations and organi
council, discussion tends to be open
consensus; the council seldom takes
problems to study groups or to comm
of the council's own sessions.[30]

eme body of the EBU, the
at the call of the president or
may attend Assembly meet-
Assembly approves Admini-
unts, proposed budgets and
n officers as well as members
es subscriptions required of
officers include a president
y general heads its secretar-

n administrators from mem-
he union on the Administra-
ved for Switzerland; the re-
y active members in the Gen-
common consent, the "Big
France and Spain, who pay
ays represented on the coun-
rs rotate membership on it.
ch country could sit on the
ct representatives from two
to the council.[28]

behalf of the General Assem-
carries out decisions of the as-
ions and withdrawal proce-
of committees, examines and
afts provisional programs of
As needed, the council sets up
lies to study long-range prob-
here were six study groups: on
velopment, cooperation and
nizations in developing coun-
g unions, the international
tics, broadcasting by satellite

ations are represented in the
but tactful. Decisions are by
formal vote. Assignment of
tees serves to take tension out

The Committees. Four specialized, permanent advisory committees—Radio Programme, Television Programme, Technical and Legal—oversee the main activities of the EBU. All report to the Administrative Council. All classes of members may be represented on these committees, which determine their own working procedures. The committees appoint working parties, sub-groups and ad hoc groups with short-term objectives. There are two categories of working parties: those with continuing projects which relate to EBU policy and general program projects agreed upon by the parent committee. Working party assignments are usually of a practical or a research nature and are generally assigned to personnel with expertise in a given area.[31]

The Permanent Services. As a result of a 1976 revision of the structure, the EBU secretary general manages the permanent services, which include the Technical Centre in Brussels and the departments of Legal Affairs, Radio Programmes and Television Programmes in Geneva. The permanent services departments carry out the directives of the General Assembly and the Administrative Council, assist study groups and working parties and execute the day-to-day affairs and program-exchange operations of the EBU.[32]

Each of the four divisions has its own director. The secretary general coordinates their activities and assures that decisions of the higher bodies are carried out. While he is charged with administrative responsibility for all EBU staff, property and funds, "with respect to the Technical Centre, he shall delegate such administration and the implementation of the approved budget to the Director of the Centre."[33] Although the secretary general represents the permanent services before the EBU president, individual directors of departments may have direct dealings with the latter. Other responsibilities of the secretary general include preparation of agenda items for meetings, serving as the secretary for assembly and council meetings, representing the EBU before third parties, oversight of the *EBU Review* and general EBU administration.

A permanent services staff that carries out the work and coordinates the participation of its members is composed of recognized experts in various fields: administrators, engineers, lawyers and specialists in the planning and coordination of international program exchanges. Staff members are usually recruited from EBU members on a permanent basis. The staff is fully international; at the time of

this writing, even though personal qualification for the task is the primary consideration, the five top posts are filled by nationals from five countries.

Some Noteworthy Organizational Features. Both the membership requirements and the organizational structure of the EBU are designed to serve the interests of cooperation among members. According to the secretary general, emphasis is on service, rather than structure: "The EBU has not become an empire for the sake of power. Every time we've added to the organization, there's been a genuine practical need for it."[34]

In general, the structure has built-in checks and balances to assure the rights and interests of all members. Members have maximum flexibility and freedom to relate to the EBU in ways that serve both their own interests and the good of the organization.

But perhaps the central genius of the EBU structure lies in its appointment of study groups and working parties. Both operate to give insight into and to provide solutions to problems and thus to work for the good of the organization. They complement each other in that study groups tend to engage in background study and advance planning, while working parties carry out practical, cooperative tasks.

Financing

General Budget. Although the EBU is a non-profit organization, it has an annual general budget of about 7 and a half million dollars. A general EBU budget covers the permanent services staffing, equipment, service, meetings, study groups, publications and legal expenses. There are also budgetary items for technical and programming assistance to individual members and to outside organizations, especially from developing nations, and for research. The budget is financed from four sources: 1) membership subscriptions from actives, 2) membership contributions from associates, 3) interest on EBU savings and 4) sale of publications and other miscellaneous income.[35] Each active member contributes an annual membership fee on the basis of its size, or, more specifically, on the number of actual or estimated receiving licenses or sets it represents. Associate member fees are based on the proportion of EBU services they receive and on the number of sets served. Thus the

larger organizations help the poorer ones from smaller or developing nations. Malta, for example, pays about 25,000 Swiss francs annually for active voting membership, while each associate American network member pays around 40,000 Swiss francs per annum.[36]

Exchange-Related Costs. In addition to payment of membership fees to cover administrative and other general EBU expenses, individual actives and associates assume their share of the costs of program production and exchange, purchase of performance rights, and sound, vision and satellite circuits. Several operational budgets or funds are kept for specific purposes. For example, Eurovision has its separate operating budget. A television traffic fund serves as a clearing-house for line and other transmission costs. All sound circuitry and telephone line expenses are covered by yet another account.[37] At the beginning of each fiscal year, each member advances a sum roughly equivalent to its estimated use of EBU programming and transmission services. Accounts for programming are settled at year's end, while circuit costs are billed on a quarterly basis. In the latter case, members make direct payment to the P.T.T. administrations owning the circuits.

Programming and rights costs shared include exchanges of Eurovision live news and programs chiefly originated in Europe, television programs produced outside the European Broadcasting Area (e.g., Olympic games, American elections), educational and cultural films and radio offerings (especially concerts).

Programming costs are handled by means of a complex cost-sharing formula based on the proportionate number of receivers served and the financial resources of members. This formula places the heaviest financial burden on the larger, more affluent organizations. This allows smaller organizations to receive programs cheaply and to concentrate their own production on a few of high quality. But the larger members also benefit in certain ways: they receive the small organizations' well-produced programs and they gain other advantages, such as heavier representation on the Administrative Council, in permanent services and on special teams.

For the growing number of big events programs originated outside the European Area, the EBU is usually represented at the point of origination by a team of experts selected from members and the permanent services staff. A system of charges is agreed upon each

time members consent to participate in a large outside event.[38]

For *circuit costs*, members are charged for the duration of each transmission and the number of circuits used in proportion to their annual general budget-sharing units. The formula also apportions line costs so that organizations on the geographical periphery of a transmission are not penalized. The EBU arranges with the national Posts, Telegraph and Telecommunication departments (PTTs) and other transmission organizations involved in an international exchange. Members themselves pay for whatever within-country circuits they may require. The EBU itself has leased some circuits permanently; others are contracted for on an individual exchange basis. Participants are billed for their share of use of the permanent circuit network on the basis of the cost-sharing formula.[39]

How the EBU Operates

The EBU's qualification to serve as a model for other regional organizations lies not in its structure and financing policies alone but chiefly in the success of its cooperation in day-to-day operations.

Radio Programming. One of the lesser-known activities of the EBU outside Europe is its stimulation of international cooperation in radio. The quiet pioneering and continuing success in regional radio program exchanges have paved the way for other EBU activities, even though radio program exchanges came as an afterthought. When the General Assembly created a Programme Committee in 1953, the new body immediately became preoccupied with television exchanges, even though it also had been charged with radio programming matters. However, the committee did set up a study group to examine the problems of radio amidst television's rapid expansion,[40] and its recommendations led to the creation of a Sound Broadcasting Programme Committee in 1964, renamed three years later the Radio Programme Committee. Its work is coordinated by a small Radio Programme Department in Geneva.[41]

From the outset, the committee has operated on the principle that international cooperation in sound broadcasting which does not decrease or replace national program production is beneficial to all members. Consequently, as a rule, the EBU only promotes programs; it does not produce them. Individual member organiza-

tions are encouraged to produce program materials and offer them to the network. Receivers of the primarily live exchanges request program materials before their production; however, there are few disappointments, since member radio organizations take pride in producing programs of highest professional and technical quality and in sharing their best program materials. An average of about four and one-half hours of program materials, the bulk of it serious music, is placed "on offer" by members every day.

EBU radio program exchange has experienced its most marked success in the field of music. In 1967, a symphonic concert conducted by Benjamin Britten in London was relayed live to 13 EBU member organizations, marking the first annual EBU international concert season. This program introduced a new concept in program exchange. Previously, the EBU Permanent Services had encouraged individual member organizations to produce programs and offer them to other EBU members; now, the EBU began planning and coordinating the series of major concerts each season, jointly financed by members who have agreed in advance to receive them. For a time, national PTT administrations were reluctant to install the special equipment necessary to connect internationally the already available national stereophonic circuits. This reluctance, coupled with EBU member insistence that musical broadcasts be in stereo in keeping with listener demands, threatened the continuance of the concerts, but, thanks to a 1973 technical breakthrough, low-cost, high-quality stereo concerts beyond the resources of single organizations were now available to and used by members.[42] An average of 14 countries now subscribes to each of these live concerts.

Other serious music exchange has been increasing. Recently, the committee has sponsored a new series of concerts designed to introduce promising young artists, composers and conductors well known in their own nations, but not yet recognized internationally. These are relayed live to an average of more than a dozen countries. The committee also has been stimulating member organizations to produce lesser-known operas not on recordings or on stage by creating a co-financed budget among those interested, then asking the most appropriate member to produce it for the network. Usually EBU provides the producer. Through some of its member organizations, the committee is working with the Philips recording company

in the production of Haydn's operas, especially those previously unrecorded. It encourages members to arrange occasional international music competitions, such as piano, violin and string quartet recitals.[43]

Under the guidance of the committee, an enormous exchange of light music has developed. In the past decade, it has supported annual international activities, among them the International Festival of Light Music, the Montreux Festival of Jazz, the EBU Public Jazz Concert, the European Music Game and the "Let the Peoples Sing" amateur choral contest. It arranges for a monthly pop music exchange, has sponsored exchange of rock music, currently is encouraging several jazz exchanges and promotes exchanges of brass and military band music. Recently, it arranged the exchange of half-hour programs illustrating the light music scene in member countries and performed by promising young artists. In 1970, it coordinated a U.N. Day multi-origin concert by way of Intelsat III.

In addition, the committee has supported the establishment in Brussels of a Centre of Musical Documentation. Operated by the courtesy of Radiodiffusion-Television Belge, the center acts as a cataloging, information exchange and loan library of musical materials. The center does not maintain archival copies of compositions and productions of EBU members; rather, it keeps a catalog of the musical holdings of all EBU members and arranges bilateral borrowing of materials either in their original or reproduced form.[44] Member organizations often make available to other members who request them through the center copies of rare, unpublished or cultural musical works. Production of such works enriches the sound music programs of the entire region.[45] In 1974, the work of the center led to a Union-wide meeting of music librarians.

Besides sponsoring musical exchanges, the Radio Programme Committee has encouraged other member cooperation in radio. It appoints small selection committees to read and to select dramatic scripts for exchange. It encourages bilateral exchange of educational programs. It has set up archives for historical and other valuable sound recordings. It continually analyzes production developments and programming trends, patterns, innovations and audiences.[46] It has stimulated numerous workshops, symposia, seminars and consultations, usually hosted by a member, on topics or problems of mutual interest, for the EBU feels that "one of the most valuable

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Operational Princi
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"talks" programs have been less successful
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egional cooperation in sporting events has
Recently, there has been increased coordi-
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ilable to member organizations a successful
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al area the radio frequencies on which traf-
dcast.[48] In 1979, in observance of the Inter-
ild, the committee commissioned a profes-
an open-ended play and invited children in
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iscussion among professionals with common
ponsors conferences of programming, pro-
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les and Procedures. Several principles and
U radio program coordination. First, the

Programme Committee encourages full interchange of ideas. At meetings, a detailed agenda is prepared to provide time for open discussion between members. Secondly, there are mechanisms for planning and executing the work of the committee. At the heart of program coordination are a few permanent and numerous temporary working parties to carry out EBU studies and projects. The appointment of working parties arises from the committee's discussion of agenda items. Working Parties are chosen from member staffs on the basis of qualifications. As of 1977, there were permanent working parties for sound archives, sports, serious music, light music, drama and programs for motorists.

Another principle is the freedom of choice. Neither the Radio Programme committee nor individual members insist on EBU-wide exchange of any program; a program exchange may involve as few as two members. Those who have the talent and skills normally take the responsibility for organizing and producing programs and then offering them to the others. Even matters such as clearance of copyright or performing rights are made by the organization(s) in the interests of the network.[49]

However, the main reason for EBU's success in radio program exchange lies in the clearinghouse activity of the Radio Program Committee and its Geneva-based department. The clearinghouse role allows for members to be administratively and operationally autonomous. It stimulates feedback, openness, trust and flexibility among members. As a result, "close cooperation continues to increase."[50]

Television Programming

As indicated above, Eurovision, as EBU's best-known activity, sometimes overshadows other union activities. But Eurovision is in reality only part of EBU's cooperation in the field of television. (Its work is examined below.) The roots of EBU cooperation in television programming go back to the first TV program exchange in 1950 between France and Great Britain. That exchange epitomized both the technical difficulties to be overcome by international exchange (the two systems were electronically incompatible) and the potential value of international cooperation. That first link quickly led both to the rapid expansion of EBU television exchanges and to the establishment of Eurovision.

In 1951, the Administrative Council began to study the possibility of setting up a center for exchange of television programs in Geneva. Two years later, the General Assembly approved the formation of a Programme Committee for both sound and television broadcasting. At its first meeting in February, 1954, it established working parties for the use of films on television, for direct television relays and for planning. That summer marked an initial series of musical, sports, cultural and religious TV program exchanges among eight European nations, an occasion billed by the press as the initiation of Eurovision.[51]

Today, some of the Television Programme Committee's activities cannot be separated from Eurovision, but there are separate working parties for TV news, for sports programs, for schools and educational programs and for programs for children and young people The working party for sports, for example, both examines the interest in and worth of a sports event for exchange, and in cooperation with the Legal Committee shapes EBU's policies towards the organizers and promoters of sports events.[52] Of late, this working party and the Legal Committee have been faced with two critical problems. First, in some countries, since the promoters wish full coverage of the entire event, it has been difficult to obtain access to sports events for the purpose of reporting brief news items over the EBU system. Secondly, because of the additional exposure they receive, some advertisers have been placing ads on billboards within sports arenas at the last minute before the event or on the sweaters and equipment of competitors, thus subverting contractual agreements between the event's promoters and the EBU. According to the present director of the EBU Television Programme Department, this illegal advertising is becoming one of EBU's thorniest problems because it is

> more and more disturbing from the aesthetic viewpoint and, above all, a downright nuisance in the economic and legal spheres. This is because more often than not it is aimed at viewers in countries where the promotion of certain products is illegal, or it is slipped parasitically into a programme, on occasion competing against firms and products for which air time in the commercial breaks has been purchased in the proper manner. In search of the revenue needed to finance increasingly ambitious projects, some organizers and promoters of sporting events occasionally go into partnership with commercial or financial groups in order to make a real business of the sale of television rights and advertising in all its forms. Faced with the introduction of aggressive commercial methods into international

sports federation circles, the public television services and the EBU are afraid they will have to take restrictive measures in the absence of reasonable long-term agreements.[54]

Both the working party for schools and educational programmes and the one for programmes for children and young people have established permanent sub-groups. An annual Basle seminar which trains producers and directors of schools television and those of adult education programs in alternate years was started in 1962. Since 1968, the permanent sub-group of the working party for programs for children and young people has been holding workshops for the producers and directors of such programs.[55]

The committee's news working party deals with the development of news exchanges with other regional and international broadcasting organizations and meets regularly with Intervision and other broadcasting unions, some of which already participate in EBU television exchanges. A small group of the committee's experts organizes annual screening sessions in Milan, where any member may preview for purchase and use programs prepared by other EBU members.

The committee's other responsibilities include providing teams of experts, chosen from the staff of member organizations, to cover special events, such as the Apollo moon walk in 1969. It occasionally initiates and coordinates large multilateral projects such as "Children of the World" in 1971, with live contributions from many countries around the world. It also does research on such topics as a 1972 survey of member interest in cultural program exchanges[56] and analyzes new technologies. One such innovation was made in 1977 with the introduction of an EBU news package being sent by satellite to seven Middle Eastern countries.[57]

All the principles of cooperation which enhance the work of the radio program committee operate in the realm of television. Emphasis is placed on an open system of coordination to provide clear channels for consultation, for pooling of ideas and materials, for practical exchanges of television programs, for training and research, and for improvement of cooperation within the system and with organizations outside the system, leading to more diversification of EBU activity and the geographical spread of its influence.

Technical Operations

As with television programming, technical operations in behalf of Eurovision overshadow the diverse range of engineering services EBU provides its membership. Yet much of the success of the system lies in the technical expertise and practical assistance members provide one another.[58]

Functions. The Technical Committee, founded in 1950, has developed three primary emphases. The first of these is research and development. Again, working parties composed of recognized authorities serve the system well. Nine permanent ones attend to technical aspects of reception protection, propagation, new radio systems, recording, digital coding, international broadcasting operations and satellites. They work closely with the ITU, telecommunications administrations, manufacturers and broadcasting organizations for efficient use of the radio spectrum and standardization of technical operations. One deals with allocation of frequencies and reception protection in the European Broadcasting Area, where the number of low and medium frequency stations has risen from about 600 to more than 1,500 since 1948. Another handles similiar problems on TV and FM bands, where proliferation also prevails. A third seeks to develop interference counter-measures. Two others study and advise on wave propagation: one studies quadraphonic and other sub-carrier systems, the other traffic problems relating to program exchanges and communication infrastructure support systems.

In 1962, a working party was formed to study the study the problems relating to sound and picture recording; it was subsequently divided into three groups to specialize in recording sound on magnetic tape, TV tape recording systems and TV film recording and the dubbing of films for television. Out of these sub-groups have come developments leading to international standards (CCIR) in recording, improvements in TV taping and editing practices and standardization of films for TV exchange.[59] Still other working parties are investigating and developing digital recording of sound and television, international television transmissions between Europe and other networks, the Eurovision satellite scheme and the future prospects of direct satellite broadcasting.

As its second main function, the technical committee publishes

technical information, including the technical section of *EBU Review*. Other publications include monographs, documents and information sheets and data about radio and television stations in the European Broadcasting Area.

The committee's third major activity focuses on operations. Two centers relate to this function; the first a Receiving and Measuring Station at Mons, Belgium, employs experts who make precise, round-the-clock measurements of the frequencies of all broadcasts in the European Broadcasting Area; the second, the Technical Centre, serves primarily as a "nerve center" for Eurovision relays. At first, it was located atop the historic Palais de Justice in Brussels, but on April 12, 1979, it moved to a new building shared with Belgium's radio and television organizations. The new center houses technical equipment, the Eurovision control desk and a news technical coordination room. Antennae are housed in a nearby tower.

Eurovision

Eurovision, more than over 25 years old, arose primarily out of Europe's need for cooperative activity in television broadcasting. Single national services, particularly the smaller ones, discovered early that it would be difficult, in some cases impossible, to present a varied schedule of good programs regularly with their own limited resources, yet felt it imperative to maintain their own system. Cooperative program sharing was the obvious answer, and the EBU was the logical means.

In 1953, the Technical Committee examined the possibilities of establishing temporary vision circuits across Europe. Later that same year, a program study group, envisioning the need for ongoing exchanges, enquired whether such international vision routes could be made permanent. In 1954, a 19-program exchange involving eight countries took place and Eurovision was offically born. On January 1, 1955, the Technical Centre in Brussels became responsible for organizing and coordinating all European TV relays.[60]

Since then, Eurovision program planning activities have centered in Geneva and technical execution in Brussels, with close moment-by-moment coordination between them. Today, an international Eurovision staff numbers about 75, with approximately 40 in Geneva and 35 in Brussels. Top staff leadership comes from several members.[61]

Numerous questions demanded answers before Eurovision could succeed. Would it be possible to convert TV signals from one sweep line standard to another without loss of definition? Since the PTTs had only radio relays, could they serve as international sound-vision circuits? Could coaxial cable be used with relays? What types of programs would be suitable for the network? What agreements about program exchange should prevail? What legal arrangements and clearances would be necessary?

In the technical area, national radio relays first had to be replaced with temporary TV circuits rented for each Eurovision relay. Then came permanent sound and vision connections leased from the members' PTTs or broadcasting organizations on an annual basis. Hire of this Permanent Vision Network (PNV), which began on January 1, 1968 (along with the first exchanges in color), resulted in significant savings, especially for the daily news exchanges. According to Gaston van Larebeke, head of the Eurovision Division at the Technical Centre, the PNV has provided another valuable advantage: "It allows greater flexibility in the operation of the network which is almost more important for the news exchange than the economic aspect."[62] Today, the PNV extends some 8,000 miles, from Finland in the north to Tunis in the south and east-west from Austria in the east to Great Britain in the west. The total length of terrestrial TV circuits, including the PNV and lines leased on a daily or occasional basis, covers 150,000 miles across western Europe, parts of the Communist bloc nations, the Middle East and north Africa.

To improve the efficiency of the networks, more and more remote switching has been installed, so that now numerous switching centers (Frankfurt, Lille, Hamburg, Zurich, Vienna, Zagreb, Milan, Lyons, Paris) are remotely controlled by computer from Brussels. At first, separate sound circuits were leased, but in 1974 sound-in-sync transmitted over vision circuits went into operation.[63] For some time now, the technical center has been providing circuits both for television and for sound radio exchanges.

In the interests of effective Eurovision program exchanges, the technical center first had to establish standards of transmission for Europe's six systems of monochrome television. Later, in 1966, when color television was introduced in Europe in two systems (PAL and SACEM) with differing transmission characteristics, the center

again had to determine the best mear
tive transmission of programs betwe
had to match other systems. In all ca
proved transcoders and converters, u
converters employ advanced digital te

In the programming sphere, plann
dures and administration of them
change became a reality and coverage
and outside Europe were arranged.[65]
dents in international law, the Le
numerous problems arising from spee

s of instantaneous and effec-
n the two systems. Later, it
es, it first invented, then im-
til today's electronic storage
hniques.[64]
ing and coordination proce-
ere developed. A news ex-
of special events both within
ecause there were few prece-
al Committee had to solve
ed-up exchanges.[66]

Operational Principles. In these effor
arrangment and an activity conduc
Europe operated by members of the E
principles:

s, Eurovision has become "an
ed by television services in
BU,"[67] based on a few simple

1) To act as a clearinghouse for programs
want;

and program materials its members

2) To provide each member organization t
it wishes to accept for its own use programs o
work;

e freedom to choose whether or not
materials offered on the EBU net-

3) To allow every member freedom of op
grams, news or other materials for EBU excha

ortunity to suggest or to offer pro-

4) To expect each member organization to
cal equipment it needs and for the financial
more than one member originates a program,

ge and
assume responsibility for all techni-
sts of programs it originates. When
expenses are shared.

With a few exceptions, Eurovision
grams. However, for major events o
EBU teams are formed to originate a
is required for a production and to b
nel available from EBU members invo

itself does not originate pro-
tside EBU countries, special
broadcast in response to what
ing together the best person-
lved.[68]

The principles and procedures desc
unique service. Individual members g
they ordinarily could not afford to pr
ones (Denmark, Yugoslavia, Portug
program fare at low cost while the la
vices effectively. This is possible be
hampered freedom of choice to part
program exchanges. Now that more

ribed here make Eurovision a
t quality broadcast materials
oduce by themselves. Smaller
l, Norway) can enrich their
ger ones can extend their ser-
ause the members have un
icipate in or to abstain from
rganizations are joining EBU

and seeking to press their views through the network, one network official says: "Our sacrosanct principle which we have promoted from the beginning—the freedom to offer or not to offer, and the freedom to accept or to refuse—becomes more and more essential to trust and successful cooperation."[69] These principles and procedures give EBU's secretary general grounds to call Eurovision "a wonderful instrument of mutual enrichment, of communication, of understanding among men."[70]

Today, the Eurovision network reaches about 100 million receivers and well over 300 million viewers in its 31 member countries with a wide range of programs. In 1954, transmissions occurred at the rate of one a week; in 1973, the average was 14 a day, with a high of 55 in a single day; by 1976, 20 a day was the norm.[71]

During 1976, the Eurovision network transmitted, in addition to three daily news exchanges, a total of 756 programs, consisting of the following categories: actuality-current affairs, 67 (8.9%); folklore, 5 (0.6%); religion, 20 (2.6%); sports, 634 (83.9%); light entertainment, 24 (3.2%); and music, 6 (0.8%).[72] By 1978, exchange of other-than-news programs had risen to 824, but the proportionate balance of types of programs exchanged remained approximately the same as in 1976. Although European sports still dominate other-than-news Eurovision exchanges, in recent years increasing attention has been given to actuality coverage of major outside events, such as the World Football Cup matches, Olympic games, moon landings, inaugurals and elections. One of the few special events programs that Eurovision itself plans and produces is the annual "Eurovision Song Contest." For this program, in keeping with normal Eurovision practice, the country from which the contest winner comes pays the costs of the origination if it is able to do so.

News Exchanges. Eurovision's most significant activity is its thrice-daily exchange of news items. The first trial news exchanges over the network took place in 1958. Regular news exchanges officially began in May, 1961, with a daily early-evening transmission. Eurovision went to color and started a second daily news exchange on January 1, 1968. A third started in 1974. The number of members who participate regularly in news exchanges has risen steadily from five at the outset to about 30 at present. In recent years, use of satellites has expanded the number of exchanges; for example, in 1972, Jordan Television and the Israel Broadcasting Authority be-

came regular news exchange participants via satellite.[73]

As Table 1 indicates, regular news exchanges and relays of news items represent both the largest proportion and the fastest growth of all the Eurovision activities (compare I, B with II, C).[74] Most of the news items (see II, B in Table 1) are originated or offered by active or associate member broadcast organizations. However, newsfilm agencies also contribute significantly to daily news exchanges. One EBU member's TV news editor explains their importance in this way:

> We all look to the agencies (VISNEWS, UPITN, CBS Newsfilm) for the first coverage at least of the big non-European breaking story, while many services rely solely on their continuing output right through to the end. . . . Apart from the really big story outside Europe, we also look to the agencies . . . for topical hard news coverage of political and other items. Sometimes an agency story is acceptable when one of the member's is not. . . . (Finally) the agencies contribute a spirit of competition to the exchanges.[75]

TABLE 1

Eurovision Programs and News Exchanges, 1964—1978

	1964	1969	1974	1976	1978
I. Eurovision Programs (including live actualities):					
A. Programs Originated	480	668	758	756	824
B. Relays of Programs	3,717	5,363	5,609	7,114	5,970
C. Average Number TV Services Involved per Exchange	7.7	8	7.4	9.4	7.2
II. A. Eurovision News: Exchanges	557	700	1,057	1,041	1,050
B. News Items Originated within News Exchanges	1,134	3,087	5,085	6,353	5,934
C. News Relays	7,878	31,025	92,818	123,569	136,712
D. Average Number TV Services Involved per News Exchange	6.9	10.1	18.2	19.4	23

Source: See Note 74.

Because their films are of high quality, generally free of political influence and event-centered, use of newsfilm agency items has increased until they now comprise nearly 50 percent of all Eurovision news exchange materials. Most of the film used on EVN-0, the noon-day exchange, comes from the agencies. In the first half of 1976, newsfilm agency items totalled 1,741, as follows: 300 by CBS Newsfilm, 589 by UPITN, 849 by VISNEWS and three by an inter-agency pool.[76] Because of this increasing dominance, EBU members have begun to diversify the sources of news by asking their own organizations to film and videotape more stories.[77]

Table 1 also shows that, on the average, more members are involved in news exchanges than in other types of program transmission. The multi-origin, multi-distribution nature of news exchanges places heavy demands upon the Eurovision staff, both at Brussels and at Geneva.

The program department in Geneva has separate sections for news, general programming and exchanges of programs recorded on film or tape. Each EBU member has a contact person for news exchanges (usually the organization's chief news editor) who makes daily contact with the Geneva news exchange section. This system has its counterpart in Brussels, where the technical center is in regular contact with one of each member's technical staff.[78]

Much of the daily news exchange planning takes place in three daily news conferences, one each for the three Eurovision news transmissions later in the day. During these sessions, coordinated by Geneva, each member offers items it has to share and indicates whether or not it wishes to participate in the transmission of items offered by others. These conferences are presided over by a news coordinator, a high-ranking journalist working in his own organization. Several news coordinators appointed by EBU members participating in the news exchanges work on a 10-day rotation. The news coordinator is responsible for all journalistic decisions, while all operational matters are handled by the Eurovision coordinator in Geneva.

After each conference, the Geneva office uses telex, telephone and radio relays to carry out decisions reached. By these means, it supplies details about individual news items, data necessary for circuit mapping and cost planning and decisions on what languages should be used. It also makes written records of all conference decisions and agreements.

The technical center in Brussels plans and arranges for all sound, vision and control circuits necessary for the transmission of each item, all the while communicating with Geneva about all its actions or problems. Brussels then circulates a synopsis of plans for all news items in any given transmission to all EBU members, so circuits may be set up and tested in advance ot transmission.

The Typical News Exchange Day. After observing typical news exchange operations both at Geneva and at Brussels, this writer can attest both to the complexity of the exchanges and to the efficient manner in which they are handled by a cooperative, skilled staff, despite tight time constraints. Three news exchanges take place daily: EVN-0 from 12:00 to 12:10 Central European Time (CET), EVN-1 from 17:00 to 17:30 CET and EVN-2 from 18:55 to 19:10 CET. The EVN-1 transmission usually includes from ten to 15 news items coming from four to ten originating organizations and relayed to 20 to 30 destinations. For this massive switching operation, all items are pre-recorded by the originator, transmitted, and again recorded by the receiving organizations, who then use their own judgment about editing and insertion into their own newscasts. They are even free to "dump" a story at the last minute.

The three transmissions call for precise timing, coordination and planning. As a result, this tight routine applies to EVN-1:

11:00 CET	News conference: news items received by Geneva through radiotelephony hookup that provides for round table conference of all participating organizations with news coordinator and Geneva.
12:30 - 13:00	Printed telex of items offered distributed by Geneva.
13:30 - 14:30	Member confirmation or rejection replies received by Geneva office.
14:30	Geneval gives members' participation in each item to Technical Centre, which prepares a listing of circuits needed.
14:45 - 15:45	Synopsis transmitted by teleprinter to all members and PTTs involved in the EVN exchanges.
16:20	Test of conference-production network.
16:30	News Editors' Conference begins.
17:00 - 17:30	Transmission of news exchange.

The news conference for the shorter EVN-0 transmission occurs at approximately 10:00 CET, and that for EVN-2 at about 14:30 CET. Developing stories may be added throughout the day until the synopsis is transmitted. "Flash" news can be transmitted on an even tighter schedule, depending on its importance and available circuits.

The news conference is conducted in two languages, French and English, sometimes called "Eurovisionese." The news coordinator first roughly pre-selects items which appear to be timely and newsworthy. As each participant news editor briefly describes the content and form of a news item his organization is prepared to offer, other conferees are free to request further information from him. The news coordinator then asks who wishes to receive this item; if two or more request it, transmission is planned, otherwise it is dropped.

Formerly, EBU member organizations decided after the news conference on an item-by-item basis which stories they would take. Now, each member makes a basic decision at that time, either to take the entire EVN transmission and pay for all of it or to refrain from taking any of the transmission. A complex formula based partly on the number of receivers and the organization's past use of transmissions guides the billing to receiving organizations.[79]

After the news conference, telex confirmations of news conference requests and descriptions of each item in the transmission are sent to conference participants by the Geneva office. Organizations are free to delete themselves from the transmission until the synopsis is prepared. Members who have committed themselves to taking the EVN transmission record the bloc when it is transmitted, selecting what they wish to use from the recording for their own purposes. Failure to notify Geneva that a transmission requested is no longer wanted simply means the organization is charged for circuit costs anyway.

Exchanges and special transmissions may occur throughout the evening. The author witnessed Technical Centre operations during a late evening, three-part special live-via-satellite telecast of an important news event from Africa to several EBU members. Several other members recorded the transmission for early morning newscasts. The transmission, performed flawlessly, involved complicated coordination of satellite, telex, long distance telephone and radiotelephony, quick decisions by news directors and rapid switching. When a major story breaks, the Eurovision staff may be on round-the-clock duty.

The Technical Centre's Role in Eurovision. Program exchanges, and especially those of news items, keep the Technical Centre busy searching for, selecting and providing the best circuits for transmis-

sion. It must keep up to the minute on which circuits are occupied at what times, select the most economical routing for each transmission and provide full information about all transmission plans to all members participating and all PTTs involved.

Typically, a multi-lateral transmission will provide each participating broadcaster with a vision signal, "international sound" or "clean feed" (i.e., audio only of the event itself), on-the-scene commentary and a telephone circuit for contact with the commentator. The on-scene commentator often comes from the receiving organization, but may be another broadcasting organization's staff member who speaks the receiving member's language. Alternatively, the originating organization may furnish a running account of a program in its language so that a simultaneous descriptive translation may be added by the receiving organization's own commentator during the broadcast. Their system provides wide flexibility; any combination of program materials or sound which does not violate the contract of the originator is possible. But the fact that a single transmission may require commentary in as many as 17 languages illustrates both the complexity of the center's operations and the need for full cooperation if a multilateral exchange is to prove satisfactory to each participating member.

The technical center arranges both temporary and permanent circuits. The first phase of a permanent Eurovision network went into service in 1962, when those sound circuits used most frequently were leased on an annual basis. Then, in 1968, the leasing of the Permanent Vision Network (PNV) began in earnest. In 1974, the PNV added international (natural) sound synchronized with the vision signal. By 1975, permanent vision links covered most of western Europe and extended into northern Africa. Today, satellite transmissions are increasingly used to link with outlying members in north Africa and the Middle East.

Much of the success of the complex, tightly-timed coordination, especially in daily news exchanges, depends on an efficient terrestrial communications support infrastructure. Radio-telephony circuits provide an open intercom network for conferences and planning. But most Eurovision communications about exchanges are by telex. Each year, the two centers send about 130,000 telex messages and receive about 50,000. To handle the heavy traffic, computers in Geneva now select and send out messages at the earliest possible

moment. According o Eurovision's director of TV programs, "without telex, we c uld not function!"[80] Ordinary public telephone, letters and sta travel round out the EBU communications infrastructure.

Legal Activities

The EBU Legal Co mittee was founded at EBU's birth in 1950. Its first task was to ex nine draft rules for the protection of "neighbouring rights," prob ems with music publishers and the place of copyright in television been to resolve legal p[81] Since then, the committee's main task has tional exchange of pr oblems that arise in connection with interna-

Sources of Legal P grams.

late Honorary Chairm *oblems.* According to Dr. Hans Bräck, the gal problems related t an of the Legal Committee, the sources of le- the work of the EBU are:

1) Allocation of scarce broadcast frequencies for international transmissions and the legal implications of using them for broadcast beyond boundaries. With the rapid growth of the in ernational aud ence and the new technical discoveries, this problem has become i creasingly sensitive.

2) Tremendous growth of program exchanges and the consequent need to remove obstacles to them cr ated by differences of legal systems among EBU countries.

3) The need for an inte national structure to handle the increased program exchange. EBU must simut neously provide a legal framework protective of the interests of all its individua members, of the owners of programs and of property rights, and of the owners o transmission links.

4) Monetary questions elating to fair charges for programs and transmissions and the establishment of a permanent EBU transmission network.[82]

The committee op rates under certain internal and external constraints and stresses. Within the EBU, it cooperates with the other committees (televisi n programming, radio programming and technical) working w thin guidelines laid down by the General Assembly, Administrati e Council and international law. In this role, it tries to protect a d further the diverse interests of individual members and to arri e at legal compromises which are in the best interests of all. Com romises within the EBU, however, are not always easy to reach be ause members represent differing legal traditions, because natio al rules on fundamental points of the law are diverse, because bro dcasting structures differ and because modes of financial support ary from one organization to the next.

External forces impinging on the Legal Committee's work include national telecommunication administrations and world bodies such as the International Telecommunications Union, the United Nations, UNESCO, the World Intellectual Property Organization, the Council of Europe and the European Economic Community. Recently, too, the growth of regional broadcasting unions and of organizations for the use of satellites in international broadcasting have focused the committee's attention on the legal policies of those bodies and on arriving at satisfactory legal arrangements with them.[83] This recent growth has had special legal impact on Eurovision where, according to the director of EBU's Department of Legal Affairs, "A whole field of action is opening up to the lawyers of EBU . . . to create, through agreements internal to the Union, through agreements with professional categories who bring their indispensable contributions to programmes, through national legislation and through international conventions . . . essential harmony. . . . "[84]

Since its inception in 1950, the legal committee has arranged a number of internation agreements. To aid international program exchange, it helped revise the Berne Convention for the protection of literary and artistic works and the Universal Copyright Conventions in 1967 and 1971. Working through the Council of Europe, it has helped to establish continent-wide agreement on the protection of television broadcasts, on program exchanges by means of TV films and on the prevention of broadcasts by pirate stations. It has standardized conditions for circulation of programs. It has drawn up model contracts for performers, publishers and recording services. It has arranged legal parameters for coverage of sports events and advertising during them. It has been assisting governments of developing countries related to the EBU by participating in the drafting of copyright laws and by collaborating with the International Labor Organization, WIPO and UNESCO in the preparation of model laws for the regulation of program exchange and "neighbouring rights" for those nations. In recent years, it has prepared model agreements for members dealing with cable distributors and with organizers of international sporting events.[85]

In the growing field of program transmission by satellite, the committee has monitored and influenced arrangements with COMSAT and the European Conference of Postal Telecommunica-

tions Administrations (CEPT) for multilateral and unilateral satellite transmissions regardless of the availability of an earth station in a given European country. It continues to improve progress already made on reduction of tariffs for satellite transmissions. In preparation for the 1979 World Administrative Radio Conference, it worked with all organizations interested in the allocation of direct satellite broadcasting frequencies.

The EBU Legal Committee has succeeded because of its commitment to the protection of EBU broadcasters' common interest, because it avoids interference in national legal problems except when they impinge on international exchanges, because its lawyers are well versed in international law and because it, like its EBU counterparts, frequently relies on special working parties. In all its contacts, the committee seeks to serve the interests of all related to the Union, including member organizations, writers, performers, producers and technicians. It keeps abreast of the legal ramifications of programming and technical innovations which affect international broadcasting.

Links with Other International Organizations

In addition to its regular exchanges with member and associate organizations, the EBU maintains an increasing number of links with other international broadcasting groups. In fact, union-to-union program exchanges and other region-to-region relationships have been expanding so rapidly that Miroslav Vilcek, the Director of EBU Television Programmes, says: "We can't keep up with them."[86] But Vilcek is confident the policy of putting EBU programs and assistance at the disposal of other broadcasting unions creates trust and good relationships for his organization.

With OIRT and Intervision. The EBU has had associations with the Organization Internationale de Radiodiffusion et Television (OIRT) and its television counterpart, Intervision (IVN) in eastern Europe ever since initial contacts were made in 1959. Representatives of both organizations now attend each other's General Assembly meetings as observers. Intervision even participates in some EBU working parties, such as the one making arrangements for the 1980 Moscow Olympic Games.[87] The news working parties of Intervision and Eurovision now hold two meetings annually to discuss

news and technical questions; political matters are carefully avoided.[88] On the practical level, the two groups have been exchanging programs with increasing frequency in recent years.

The daily news exchanges of both regional organizations usually contain news items from the other. However, Intervision ordinarily transmits more items from Eurovision than vice versa. A 1974 joint study in the interests of both organizations directed by the Finnish researcher, Dr. Tapio Varis, concluded: "Intervision members show newsfilm received from EVN for five to ten percent of their total newscast duration, but Eurovision members take from IVN only zero to five percent."[89] In 1978, Eurovision news exchanges included 273 Intervision items while the latter took 5,139 items from Eurovision.[90]

Varis also discovered that the bulk of the news exchanged by both groups were political: 52 percent of all items taken by IVN from EVN and 60 percent of those received by EVN from IVN were on political subjects.[91] Both Intervision and Eurovision listen in on each other's daily news conference, but do not take part directly in the discussions; however, both organizations choose freely what they wish to see from the other's offerings.[92] The two networks also link up in an increasing number of transmissions of other major events programs, especially sports spectaculars. In 1974, 57 of Eurovision's 758 non-news program originations came from IVN; by 1978, the rate was up to 90 of 824 originations.[93] Many of the exchanges were sports events, but there is increasing coverage by IVN of major western scientific and cultural events carried by Eurovision.

Whereas initially the principal transmission link between the two organizations extended between Salzburg and Belgrade, today land line connections are numerous.[94] Now, too, traffic is increasing rapidly on the growing number of satellite links between the two organizations.

With Other Regional Organizations. An exchange of news items with Latin American broadcasting unions and individual organizations by way of the Spanish Television Authority (OTI) began in 1971. In 1976, Eurovision took 16 news items by satellite from the Latin American countries, while the latter were receiving over 5,000 items from the EBU. By 1978, EBU was taking 27 news items by satellite from Latin America, while OTI was receiving over 1,100 items from the EBU to relay to various Latin American television organizations.[95]

Exchanges with the Arab States Broadcasting Union (ASBU) are also growing; in 1976, the ASBU placed 13 items on Eurovision and received 3,622 news item relays. By 1978, those figures had increased to 62 and 5,143, respectively. During the past two years, the EBU has begun exchanges with the Asia-Pacific Broadcasting Union as well.

Cooperation with other broadcasting unions goes beyond the exchange of program materials. Some of the organizations with which the EBU has other-than-program-exchange relations include the ASBU, ABU, the Inter-American Association of Broadcasters (AIR), the Organizacion de la Television Iberoamericana (OTI), the Caribbean Broadcasting Union (CBU) and the Union of National Radio and Television Organizations of Africa (URTNA). The EBU has served as consultant for such bodies in their formative periods and helps to train leadership; in 1973, for example, it sent representatives and trainers to the Asian Broadcasting Union's International Broadcast News Workshop. It has worked with other unions in research and study of educational broadcasting. And it has offered helpful legal advice to organizations desiring it.[96]

International Broadcasting by Satellite. The Union is deeply involved with international broadcasting and similiar communications organizations in planning and arranging for international television broadcasts by satellite. In 1972, it conducted in Rome the first International Conference of Broadcasting Unions on Communications Satellites, where problems relating to the use of satellites for television were discussed.[97] In the interests of acquiring frequencies for all international television broadcasting by satellite, it co-sponsored an EBU/European Space Agency symposium in 1976.[98] It played a leading role in negotiations for frequencies for broadcasting satellites at the 1977 Frequency Assignment Conference. It worked for assurances that a significant portion of the radio frequency spectrum would be granted for satellite transmissions by the 1979 World Administrative Radio Conference for Space Telecommunications.

On the practical level, the EBU has cooperated in program exchange by satellite ever since the initial special program carried by Telstar at the time of the latter's launching in 1962. In 1965, it linked 21 television services for the inauguration of INTELSAT's commercial satellite system. Then, in 1967, it used four satellites to

exchange "Our World," a program made up of items from Europe, Canada, Mexico, the United States, Japan and Australia and seen by viewers in those areas.[99] In 1970, the EBU started a TV News Coordination Bureau in New York which regularly employs satellites for the transmission of news materials from various sources to Eurovision.[100] By 1975, Vittorio Boni, chairman of the EBU Working Party for Television News, could write: "Satellites link us every day with the Middle East, South America and North America in an integrated context of a scope never before attained by any other information system."[101] Since Boni's observation, satellite exchange with the three American networks and with PBS has been increasing rapidly. Of late, the EBU has been helping to facilitate the flow of traffic over the INTELSAT system.

The EBU has been in close liaison with two European satellite systems now in their early stages of planning and development. The first, the European Communication Satellite Scheme is a proposal of CEPT which focuses on the development of point-to-point satellites and conceivably might be of value to EBU for the transmission of programs to members on the periphery of the European Broadcasting Area. The second, the L-SAT project (first called L04, then H-SAT) of the European Space Agency is a pre-operational direct broadcast satellite experiment. While it is designed primarily for transmission of programs within European nations, it holds possibilities for having a collective large-scale EBU program exchange experiment. In early 1980, however, both projects were far from realization.[102]

Summary and Conclusions

Early in the history of the EBU and Eurovision, one U.S. observer termed them "a massive test case of the opportunities and the limitations involved in developing regional and intercontinental networks."[103] His statement was prophetic. Today, after 30 years of successful activity, the EBU provides the world's prime example of regional cooperation. The pioneering it has done and the patterns of collaboration EBU has developed suggest both the shortcomings and the viability of regional cooperation in broadcasting.

The EBU experience has exposed several possible limitations any attempt at regional cooperation in broadcasting must face. A net-

work cannot come into being unless there is an existing pattern of cooperative media relationships. Nor will a system develop unless there is engineering, programming and legal expertise. Any regional system will be expensive. Now that support of broadcasting by commercial advertising in increasingly regarded as an accepted necessity nearly everywhere, precautions must be taken to avoid the illegal advertising which plagues the EBU. Lingual and cultural differences could bar cooperation. Geographical distances between potential cooperating members will pose problems. Differing types of broadcasting organizational structures and systems of support must be reconciled before any regional system can thrive. Larger nations and broadcast organizations may be tempted to dominate the regional organization. Safeguards will have to be taken to assure that some members do not use the system to political advantage; at one point, for example, France tried to use Eurovision to enhance President DeGaulle's image. Perhaps the most formidable of all will be resistance by administrations, bureaucracies and PTTs to adaptations needed for cooperation and general unwillingness to surrender national sovereignty in the interests of international collaboration in broadcasting.

However, the EBU experience has shown that all such limitations can be overcome. EBU's success, no doubt, derives from certain built-in values and priorities that have guided its operations. Its clearinghouse role of concentrating on program exchanges while staying out of politics provides one such foundation stone. Each member's full freedom to offer and to accept programs and to participate in other activities of the Union constitutes another. Still another operational principle is that the strong assist the weak. Desire to provide a system which will give the audience quality programming with variety is yet another. Flexibility has provided satisfaction and pride in the organization. Selection of dedicated experts determined to cooperate on the practical level in preference to a system of political appointees has properly kept the system a "servant" of its member organizations. And the EBU structure provides the give-and-take democratic atmosphere necessary for full, open cooperation. Most important of all, EBU's cooperation has been made possible only because of the mutual trust and esteem members hold towards one another and because of their individual desire to do their professional best in the interests of the entire organization.

The Union's viability as a regional o rganization is not limited to its broadcasting interests. During its e istence, the EBU has helped create an atmosphere of unity amidst t he diversity of the European Broadcasting Area nations. EBU's dir ector of television programs expressed this achievement succinctly when he told this author, "Without wishing to be either politica in fact we are fulfilling an enormously valid and precious func ion of human understanding."[104] Recognition of this positive EB U role in fostering better international relations extends far beyo d the union itself. In 1973, Dr. Ralph Baruch, in behalf of the nternational Council of the National Academy of Television Arts and Sciences of the U.S.A., conferred on the EBU the academy's fi st annual directorate award "for outstanding achievement in . . . t he management of television so extra-ordinary as to give added lustr to the medium as an instrument of international communications and understanding."[105]

Already, the EBU has served as a catalyst for other regional broadcasting organizations and for pr gram exchange on a worldwide scale. Its history and experience recommend it as a model of successful regional cooperation in b oadcasting to be emulated elsewhere.

NOTES

1. Gerhard Mally, *Interdependence: The uropean-American Connection in the Global Context* (Lexington, Mass.: D.C. He ath and Co., 1976), p. 3.
2. Daniel P. Moynihan, "The U.S. in Op osition," *Foreign Service Journal,* 52, No. 7 (July 1975), p. 12.
3. "Secretary of State Address to U.N. C eneral Assembly," *Department of State Bulletin,* 70, No. 1819 (May 6, 1974), p. 77.
4. "Message to the Congress about Reorga ization of the Agency for International Communications, October 11, 1977," residential Documents 13, No. 12 (October 1977), p. 1520.
5. Mally, *op. cit.*, p. 5.
6. Olof Rydbeck and Edward Ploman, "Br oadcasting in the Space Age," *EBU Monographs,* No. 5 (1967), p. 6.
7. *Ibid.*, p. 11.
8. Wilson Dizard, Jr., "Television's Globa Networks," in Heinz-Dietrich Fischer and John Merrill (eds.), *International nd Intercultural Communication* (New York: Hastings House, 1975), p. 89.

9. *Ibid.*

10. Timothy Green, *The Universal Eye: The World of Television* (New York: Stein and Day, 1972), pp. 68-75, 183.

11. Charles E. Sherman and John Ruby, "The Eurovision News Exchange," *Journalism Quarterly*, 51:478-85 (Autumn 1974).

12. Dizard, *op. cit.*, p. 90.

13. Walter Emery, *National and International Systems of Broadcasting* (East Lansing: Michigan State University Press, 1969), p. 518.

14. Hans Bräck, "The Birth of the European Broadcasting Union," *Intermédia*, 5, No. 2 (April 1977), p. 23.

15. Dizard, p. 89.

16. Bräck, *loc. cit.*

17. "Twenty-five Years of the European Broadcasting Union: A Retrospect," *EBU Review*, 24, No. 1 (January 1973), p. 11.

18. Bräck, *op. cit.*, p. 24.

19. Dizard, *loc. cit.*

20. *EBU—25 Years* (Geneva: European Broadcasting Union, 1974), p. 4.

21. *Ibid.*, p. 6.

22. Régis de Kalbermatten, EBU secretary general, personal interview, Geneva, Sept. 1, 1977.

23. *EBU—25 Years*, p. 5.

24. De Kalbermatten interview, Sept. 1, 1977.

25. Rydbeck and Ploman, *op. cit.*, p. 12. The area, as defined by the International Telecommunications Union, extends from the Atlantic to the 40° meridian in the east and the 30th parallel south.

26. "EBU Members," *EBU Review*, 30, No. 5 (October 1979), inside front and back covers.

27. De Kalbermatten interview, Sept. 1, 1977.

28. "A New Organizational Structure for EBU," *EBU Rewiew*, 27, No. 4 (July 1976), p. 63f.

29. Régis de Kalbermatten, personal interviews, Geneva, Sept. 21, 1979 and Sept. 1, 1977.

30. De Kalbermatten interview, Sept. 1, 1977. Only three formal votes were taken by the council between 1971 and 1977. Mr. de Kalbermatten also noted that: "When a consensus cannot be reached, the council sometimes takes a coffee break to allow time for additional interaction—a move that usually results in agreement."

31. "Fifth Ordinary Session of the Sound Broadcasting Programme Committee," *EBU Review*, 101B (January 1967), pp. 67-9.

32. "EBU Activities," *EBU Review*, 27, No. 4 (July 1976), pp. 63-4.

33. *Ibid.* See Article Fifteen.

34. De Kalbermatten interview, 1977.

35. *EBU—25 Years*, p. 8.

36. De Kalbermatten 1977 interview.

37. De Kalbermatten interview, Sept. 21, 1979.

38. De Kalbernatten 1977 interview and *EBU—25 Years, loc. cit.*

39. William Potter, EBU Technical Centre, Brussels, personal interview, Sept. 2, 1977.

40. *EBU—25 Years*, p. 12.

41. "Seventh Ordinary Session of the Sound Broadcasting Committee," *EBU Review*, 107B (January 1968), p. 62.

42. *EBU—25 Years, loc. cit.*

43. Antony Dean, director, EBU Radio Programme Department, Geneva, personal interview, Sept. 21, 1979.

44. C. Heidsieck, deputy head of EBU Radio Programme Department, personal interview, Sept. 1, 1977.

45. *EBU—25 Years*, p. 14.

46. For example, during 1968 through 1972, the committee, under the direction of Robert Wangermee, conducted an annual survey of the goals, nature, volume, structure and effects of radio programming in the European Broadcasting Area. The survey is now made every third year. For details, see reports of the Sound Broadcasting Committee and articles by Mr. Wangermee in *EBU Review*, Vols. 119B, 122B, 128B, and Vol. 23, No. 4.

47. *EBU—25 Years*, p. 15. Other information in this section is drawn from *EBU Review* articles reporting on the 30 ordinary sessions of the Radio Programming Committee held to date.

48. Heidsieck interview.

49. *Ibid.*

50. *Ibid.*

51. "Twenty-five Years of the European Broadcasting Union: A Retrospect," *op. cit.*, pp. 11-18.

52. *EBU—25 Years*, p. 17.

53. De Kalbermatten 1977 interview.

54. Miroslav Vilcek, "Eurovision is More than Meets the Eye," *EBU Review*, 30, No. 3 (May 1979), p. 45.

55. *EBU—25 Years*, pp. 18-19.

56. *Ibid.*

57. "Thirty-sixth Plenary Session of the Television Programme Committee," *EBU Review*, 28, No. 4 (July 1977), p. 64.

58. Personal observations, EBU technical documents and interviews with EBU Technical Centre staff, Brussels, Sept. 2, 1977.

59. *EBU—25 Years*, pp. 31-2.

60. "Twenty-five Years . . . A Retrospect," *op. cit.*, p. 14.

61. Miroslav Vilcek, Director, EBU Television Programme Department, Geneva, personal interview, Sept. 1, 1977.

62. Gaston van Larabeke, "The Technical Side Television News Exchange," *EBU Review*, 26, No. 3 (May 1975), p. 15.

63. "The Technical Adventure of Eurovision," *EBU Review*, 25, No. 1 (February 1974), pp. 7-9.

64. *EBU—25 Years*, pp. 29-30, 36.

65. *Ibid.*, p. 36.

66. Rydbeck and Ploman, *Supra*, n. 6, p. 15.

67. *Ibid.*

68. Miroslav Vilcek and Leonardo La Pietra (head, Eurovision Programme Exchange Service), Geneva, personal interviews, Sept. 1, 1977, and Rydbeck and Ploman, pp. 14-16.

69. Vilcek interview, Sept. 21, 1979.

70. Régis de Kalbermatten, "Eurovision, An Everyday Reality, A Standing Wager," *EBU Review*, 30, No. 3 (May 1979), p. 19.

71. Potter interview.

72. "Statistics of Eurovision Programmes and News Exchanges, 1.1.1976 to 31.12.1976," *EBU Review*, 28, No. 4 (July 1977), p. 36.

73. Michel Hedayat, "Outlying Organizations and EVN Transmissions," *EBU Review*, 26, No. 3 (May 1975), pp. 30-1. Since 1974, NIRT (Iran) also has been receiving EVN transmissions once a day.

74. "Statistics of Eurovision Programmes and News Exchanges, 1.1.1978 to 31.12.1978," *EBU Review*, 30, No. 3 (May 1979), p. 46. The figures for 1974 are from data given personally to the author by EBU officials.

75. John Mahoney, "The News Exchange: The Agency Dimension," *EBU Review*, 26, No. 3 (May 1975), pp. 32-3.

76. "Items Provided by Newsfilm Agencies," Appendix 1B from EBU TV News Working Party paper, "Eurovision News Transmissions: Statistics," 1976.

77. Vilcek interview, Sept. 21, 1979.

78. Miroslav Vilcek, Leonardo LaPietra and Pierre Brunel-Lantenac (head of Television News Division, EBU, Geneva), Rudolph Gressman (Director), William Potter and Gaston van Larabeke, Brussels Technical Centre, personal interviews, Sept. 1 and 2, 1977.

79. The complex costing formula still includes a factor by which the same transmission costs a larger, wealthier broadcasting organization slightly more than it does a smaller one.

80. Vilcek 1977 interview.

81. "Twenty-five Years, . . ." p. 11.

82. Hans Bräck, "Aspects of the Legal Committee's Work Within the Framework of the EBU, 1965-1972," *EBU Review*, 25, No. 1 (February 1974) pp. 37-8.

83. *Ibid.*, pp. 38-9.

84. Marcel Caze, "Eurovision: The Legal Aspects," *EBU Review*, 30, No. 3 (May 1979), p. 54.

85. *EBU—25 Years*, pp. 20-4.

86. Vilcek 1984 interview.

87. De Kalbermatten 1977 interview.

88. Brunel-Lantanac interview.

89. Yrjö Länsipuro, "Joint Eurovision/Intervision News Study," *EBU Review*, 26, No. 3 (May 1975), p. 39.

90. "Statistics of Eurovision Programmes and News Exchanges," *op. cit.*

91. Länispuro, *op. cit.*, p. 40.

92. Brunel-Lantenac interview.

93. "Statistics," *op. cit.*

94. By 1976, direct land line connections existed, among others, between Helsinki and Moscow, Copenhagen and Budapest and Athens and Sofia.

95. "Statistics of Eurovision Programmes and News Exchanges, 1.1.1976 to 31.12.1976," p. 36.

96. De Kalbermatten 1977 interview.

97. "Twenty-five Years, . . . " p. 25.

98. Charles Curran, "The Need for Foresight," *EBU Review*, 28, No. 3 (May 1977), p. 24.

99. *EBU—25 Years*, p. 39.

100. Jean-Pierre Weinmann, "New York: The EBU's Television News Exchange Satellite Office," *EBU Review*, 26, No. 3 (May 1975), pp. 23-25.

101. Vittorio Boni, "On the Movement of Information," *EBU Review*, 26, No. 3 (May 1975), p. 10.

102. Régis de Kalbermatten to author, Jan. 25, 1980.

103. Quoted in Rydbeck and Ploman, *op. cit.*, p. 13.

104. Vilcek 1977 interview.

105. "EBU," *EBU Review*, 25, No. 1 (January 1974), p. 30.